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Professor W. H. Carruth gives this note for the same line in his edition of "Tell" (Macmillan, (1898): "... dem Steuermann, certainly meaning Tell; but does the boatman anticipate ll. 2247 ff.?"

Professor R. W. Deering's edition (Heath & Co., 1894) contains this comment on the line: "... The Steuermann is Tell, whom Ruodi had already seen handle a boat (cf. 151 ff., see also 2196 f.)."

When thought of only in connection with "Unvernunft des blinden Elements" a general statement seems quite natural at this point. But there is more to the context. Whatever may be the reference in "Steuermann," Ruodi, when he utters the words "einen schuldigen" is surely thinking of Gessler, over whose seemingly certain destruction he has just been gloating in lines 2172 f.; so at least a part of the statement has a personal and not a general reference, altho stated in general terms.

May not "Steuermann" have in Ruodi's mind quite as personal a reference as "einen Schuldigen," and so refer to Tell? Ruodi has the very best of reasons for thinking of Tell as a "Steuermann," because, as Professor Deering's cross-reference to lines 151 ff. shows, Tell had taken Ruodi's boat a little more than three weeks before the present scene and carried Baumgarten across the *stormy* lake to safety, a risk which Ruodi had refused to take. Naturally Tell's success in that crisis must have made a deep and lasting impression on Ruodi's mind, and when Jenni says:

Ich bete

Für den Tell, der auf dem Schiff sich mit befindet,

he awakens in Ruodi's mind the vivid memory-picture of Tell in a boat on a stormy lake, acting as "Steuermann." It seems to me psychologically sound to conclude that the sudden mention of Tell as being in the storm-tossed boat which they have just seen, should bring to Ruodi's lips the word "Steuermann" with a distinctly personal meaning.

The query as to whether the line in question may not anticipate Tell's narrative of how he was unchained and took charge of the helm

(2247 ff.), can be answered both affirmatively and negatively: that Ruodi does not have in mind a picture of Tell handling Gessler's boat, but is thinking of him as the man who took Baumgarten across during a storm: affirmatively, that Schiller makes clever and accurate use of the psychology of Ruodi's mind; and by having him call Tell the "Steuermann," and again by the remark in ll. 2195-96,

—Sie haben einen guten Steuermann
Am Bord: könnt' einer retten, wär's der Tell,

the dramatist prepares us for Tell's own narrative of how his skill as a helmsman delivered him from Gessler's power.

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Lições de Philologia Portuguesa dadas na Bibliotheca Nacional de Lisboa pelo D^{re} J. LEITE DE VASCONCELLOS, Primeiro Conservador da mesma Bibliotheca, Professor do Curso de Bibliothecario-Archivista. . . Lisboa, Livraria classica editora de A. M. Teixeira & C.^{va} 1911. xxiii + 519 pp.

According to the *Prologo*, p. ix, this volume contains the materials of the first six scholastic years of the course of free lectures on Portuguese Philology organized by Dr. Leite in 1903, at the request of some of his students in the *Curso de Bibliothecario-Archivista*.

Since the character of these lectures depended, as we are told, upon the make-up of his audience, composed of regular students and more or less also of teachers and writers, Dr. Leite felt at liberty to give them such scope as seemed best to him "com tanto que não ultrapassasse as fronteiras da sciencia." (Cf. below the comment on p. 19, note 9.) Each lecture consisted of two parts, the first being devoted to the interpretation of old texts published in the author's *Textos Archaicos* (1st ed., 1905; 2d, 1907-1908); the second to various matters, such as replies to queries and notices of new books.

In order to avoid the repetitions and interrup-

tions contingent upon presenting the lectures in the exact order in which they were given, and to save himself, on the other hand, the labor involved in changing completely the plan of the respective groups of lectures, the author (*Prologo*, p. x) decided to "apresentá-las em ordem methodica, dentro de cada anno," and to supplement this arrangement with a synopsis of the topics discussed, and a word-index.

In view of the great variety of subjects, linguistic, archeological and other, touched upon in sundry parts of this portly volume, only some of the more important ones can be indicated in the space allotted to a review, others being mentioned below in the notes on points of detail :

- I (1903-1904) Noções preliminares. Evolução da lingua portuguesa. Fontes do lexico portugues. Conspecto de phonologia historica. Explicação de textos antigos.
- II (1904-1905) Latim lusitanico, e portugues archaico. Phenomenos archaicos no fallar hodierno. Observações orthographicas.
- III (1905-1906) Plano de estudos philologicas. Heraldica e linguistica.
- IV (1906-1907) O L latino em português.—Phenomenos de estilo e syntaxe.—Onomastico antigo e moderno.
- V (1907-1908) Erros de linguagem no uso quotidiano.—Euphemismos.—Nomes patrios e gentilicos.
- VI (1908-1909) "Vergilio," não "Virgilio."—A terminação atona *-ade* e *-ada*.—Noticia do idioma de Riodonor.

With the exception of Nos. II and III, these courses were made known in summary form in the year of their delivery, either in the Lisbon newspapers (Nos. IV-VI) or, as is the case with No. I, in the *Revista lusitana* 8, 159-170 (reprinted separately at Porto in 1904). This account of No. I, then, permits us to form some idea at least of the degree of conformity of the book before us with the sum and substance of the original lectures (see, *e. g.*, the note to p. 110). Portions of the volume are copies of articles and notes printed in *Rev. lus.* or elsewhere. The enlargement which the author has given the original material consists, as far as one may judge,

chiefly in references to comparatively recent scientific contributions introduced in the body of the text as well as in the notes. Thus No. I (p. 5, 17) refers to publications of 1909 and 1910, while No. VI (pp. 475 and 477) mentions some of 1908 and 1909. From this it must not be inferred, however, that the discussion of the subjects taken up is at all uniformly attuned to the pitch of contemporary research (see, *e. g.*, the notes to pp. 37, 129, 311-319), nor that even the older scientific literature, though accessible, is carefully consulted. As the author informs us in his *Prólogo* (p. x), it was not his intention to write a uniform treatise or compendium. We see, then, that while the *Lições de Philologia Portuguesa* cover a wide range of learned matter, they do not offer the student either the systematic and advanced exposition of the subject, or the necessary guidance in strictly scientific methods of research which, to confine ourselves entirely to Portuguese examples, is afforded him in such works as Coelho's *Questões da Lingua Portuguesa* (Lisboa, 1874), a model of investigation for its time, or in Gonçalves Vianna's *Pronuncia Normal Portuguesa* (Lisboa, 1892), *As Orthographias Portuguezas* (1902), *Apostilas aos dictionarios* (2 vols., 1906), exemplary in every respect, or in J. J. Nunes' *Grammatica historica in Chrestomathia archaica* (1906).

Let us now pass on to the consideration of a few of the many points of detail which invite discussion : p. 12. "O *latim vulgar*, na essencia, não era diferente do *latim litterario*, ou latim propriamente dito : o que não quer dizer que os escriptores escrevessem exactamente a lingua do povo."

Apart from the question as to the precise meaning of *na essencia* in this statement, we should carefully consider here, among other points, the well-known fact (*cf. e. g.*, Meyer-Lübke, *Grundriss* I, 456) that the degree of difference between Vulgar Latin and the idiom, both written and spoken, of the cultured class was not the same at all periods of the Roman age of the Latin language. Comparatively slight at the beginning of the literary activity of Rome about 250 B. C., it must have been more appreciable not more than a half a century later when the epitaph ascribed to Naevius sounded the alarm *obliti sunt Romai*

loquier lingua latina; more tangible still in the days of Quintilian when the influence of Christianity and other factors lifted a host of words from the folk-speech and from Greek into the realm of literature, and, finally, quite substantial when the Roman age followed Boethius to the grave in 525. And the contrast between the two currents of Latin speech will scarcely be regarded as unessential by those who hold with Meyer-Lübke (*Einführung*, § 12, p. 9) that the syntax of the Romance languages in many respects appears more closely related to that of modern High German or Modern Greek than to that of Ancient Latin.

With regard to *felis* and *cattus*, which Leite, as Coelho before him (*Questões*, p. 90), would consider as designations of the cat existing beside each other at the same period, one in the literary idiom, the other in the vulgar speech, see Sainéan, *La création métaphorique*, in *Beihfte zur Z. f. r. Ph.* 1, p. 5.

P. 19, note 9, Dr. Leite says: "Do *Cancioneiro de el-rei D. Diniz* ha uma edição portuguesa feita em Paris em 1847 por Caetano Lopes de Moura; posto que inferior á de Lang, prestou comtudo os seus serviços, e algumas vezes terei de a citar adiante."

Let us examine briefly the merits of the position to which the Lisbon writer thus commits himself. It is true that Moura's edition of the Lyrics of Denis, preserved in the Vatican Codex,¹ was used by F. Wolf (*Studien*, etc., 1859, pp. 700-707), by Diez (*Kunst u. Hoffp.*, 1863), by Coelho (*Questões*), and perchance by others to whom no part of this only just discovered collection² was then otherwise accessible.³ It is no less true, however, and well known by every one at all conver-

sant with such matters, that from the very outset this publication was recognized as a remarkably incompetent piece of work,⁴ and that consequently, in accordance with the most elementary ideas of criticism, it ceased to be consulted in scientific discussion from the moment a better text became available.

Instead, therefore, of disturbing Moura's silent dust, Dr. Leite, if he preferred a Portuguese to a foreign work, should obviously have resorted either to Th. Braga's far more intelligent edition of the *Cancioneiro Portuguez da Vaticana* (1878) which, while not critical, nevertheless still answers a real need as the only available complete edition of the Vatican codex with its many songs well-nigh unreadable to one not a specialist in this subject⁵; or, if Braga, as it seems, was not to be thought of,⁶ to the more carefully prepared *Chrestomathia archaica* of J. J. Nunes,⁷ which, besides an able historical grammar and other aids, contains a judicious selection of some two hundred and fifty poems preserved in the *Cancioneros*, including fifteen by Denis, and is therefore distinctly worthy of recommendation to Portuguese students.

If, however, in the face of considerations so obvious as these, Dr. Leite nevertheless thinks his procedure correct, as he professes to do, it is only fair to ask why he did not adopt it in the *Notas* and *Novas Notas ao Cancioneiro de el-rei D. Denis* (Barcellos, 1894; published shortly before my *Liederbuch*); in the *Summula das Prelecções de Philologia . . . no anno lectivo de 1903-1904* (Porto, 1904; reprint from *Rev. lus.*, 8, 159-170), with which the account of the *anno lectivo*

¹See, e. g., Da Costa e Silva, *Ensayo bibliographico-crítico* (Lisboa, 1850-1856), 1, 64-5; Wolf, *l. c.*; Diez, *l. c.* 135-138; Mrs. Vasconcellos, *Literaturblatt*, 1895; *Cancion. da Ajuda* 2, 16-17. The import of the opinion last referred to might certainly have been understood by the Lisbon writer.

²See the just appreciation of Braga's literary and critical work by Mrs. Vasconcellos in *Canc. da Ajuda* 2, 44-48.—Braga's *Cancioneiro* proved invaluable for Jeanroy's illuminating investigation of the medieval lyric in his *Origines*, etc., 1889.

³Braga's text is cited only once in the *Lições* (p. 243), and even then without mention of the editor's name.

⁷See the notices of this book in *Romania* 36, 473, and *Z. f. r. Ph.* 33, 363.

¹As shown in my *Liederbuch*, pp. vi-vii, and in the reference, at the head of each song, to the pages of his edition, Moura's transcription of the original is incomplete.—The ten other pieces of Denis, preserved in the codex Colocci Brancuti, were for the first time edited in my edition.

²See F. Wolf, *l. c.*, and Monaci, *Canzoniere portoghese della Vaticana*, p. vi.

³The same service was, however, rendered by the equally, if not more, meritorious editions of the *Ajuda*-collection by Lord Stuart (1823) and Varnhagen (1849 and 1870) which Leite nevertheless does not honor in the same manner.

I contained in the book before us purports to correspond in principle, and in which the reviewer's *Liederbuch* is the only edition of Denis quoted (see the note to p. 110); and, finally, in the *Textos arcaicos* (1st ed., Porto, 1905; 2d ed., Lisboa, 1907), embodying six songs of Denis confessedly taken over from the *Liederbuch*. In none of these publications is Moura so much as hinted at. It is clear, then, that the course adopted and adhered to by the Lisbon professor in the *Livros de Philologia Portuguesa* is inadmissible from every point of view, whether scientific or other.⁸

37. The explanation that the development of *Tejo* from *Tagus* is due to Arabic influence was given by Gröber, Wölfflin's *Archiv* 6 (1889), 118-119, and by Gonçalves Vianna, *Rev. lusit.* 2, 337; i. e., before the publication by David Lopes quoted by Leite.—The excellent article on *Phonologia historica portuguesa* by Gonçalves Vianna just referred to is omitted in the Bibliography given on p. 31, note.

54. In this discussion of *ti* in place of *tu* (cf. also Moreira, *Rev. Hisp.* 13, 596-597), no account is taken of my note in *Liederbuch*, pp. 129-131, in which for the first time the use of the objective form of the personal pronoun for the nominative form was illustrated by cases collected from all the oldest Portuguese texts then accessible to me, inclusive of some from modern writers.

77. Concerning the use of older *per* beside *por* in Old Portuguese, the author might here (as well as in *Textos arcaicos*², s. v. *per*) have referred to Cornu, *Romania* II, 91 ff., and Nobiling, *Mélanges Chabaneau*, 350-352. More recently, the subject has been discussed by Hanssen

(*Anales de la Universidad de Chile*, 1910), who does not seem to consider sufficiently the fact that an older and a new usage may exist beside each other in the popular and the literary idiom of one and the same period.

87. For the figurative meanings of *barba* here mentioned cf. Graal, p. 74, 17: Teuerom que era ensinado a bôoa barba, and the Spanish cases collected by the reviewer in *Transact. Mod. Lang. Assoc. Am.*, 3 (1887), 17-20. For the beard in legal symbolism see Grimm, *Deutsche RA.*, 2, Index s. v. *bart*.

90. "*i*, ahi. Lat. *hic* (outros propoem *ibi*.)" The author expresses no opinion with regard to the merits of the two etyma. Hanssen, *Span. Gr.*, § 18, 12, prefers the second, Ford, in his excellent *Old Span. Readings* (Boston, 1911), s. v., on phonetic grounds, the first. In his recent *Espicilegio* (Santiago, 1911) Hanssen adduces copious evidence from Latin documents for the prevalence of *ibi* over *hic* in Spain. It is most likely, therefore, that *ibi* developed to *i* either in the manner suggested in Hanssen's *Sp. Gr.*, or, as I am more inclined to think, in proclitic position, like *ende* (cf. *Romanic Review*, 2, 341-342).

"*assi*, *assim*. Do lat. *ad-sic*." (The same in Leite's *Estud. de Phil. Mirand.*, I, 452.) This etymology is satisfactory as far as the change of intervocalic *ds* to *ss* is concerned, but hardly in other respects. Cf. Meyer-Lübke, *RG.*, 3, 527, 655; also 2, 122, 596; and Ford, *Old Sp. R.*, s. v. < *eccum* + *ac* + *sic* or *ac sic*. For a conflicting treatment of intervocalic *ds* by Leite see the note to p. 359 on *quiza*.

107. "A nossa poesia trovadoresca, segundo os recentes estudos da sr^a D. Carolina Michaelis,⁹ pôde assignalar-se como comêço o seculo XII (reinado de D. Sancho I)."¹⁰ In my *Liederbuch*, pp. xxv-xxvii, and again in *Mod. Lang. Notes*, 10 (1895), p. 105, a number of arguments are especially presented to show that "the beginnings of the Gallego-Portuguese court-lyric cannot have been later than 1175."¹¹

⁹ See *Z. f. r. Ph.*, 28 (1904), 385.

¹⁰ Sancho I, 1185-1211.

¹¹ This thesis is distinctly referred to by Mrs. Vasconcellos herself (*Z. f. r. Ph.*, 19, 583).—See further my article *Zum Canc. da Ajuda*, I. c., 32, 129.

⁸ It is instructive to see what object these visits to Moura have been made to serve. Of a total of about twenty-four instances, five (pp. 56, 110, 276) correct errors which do not exist in the later editions of Braga and Lang, both of which are honored with silence; four (pp. 110, 149, 156, 276) ascribe to Moura readings not to be found at all in the passages cited, and which are thereupon gravely corrected; and quite as many other instances (pp. 113, 156), afford the opportunity for citing emendations proposed by Mrs. Vasconcellos in her review of the *Liederbuch* in *Z. f. r. Ph.* 19.—There is not, in the book before us, any observation betokening a careful study of the language, metre or subject-matter of the First Portuguese Lyric.

110. With regard to the poem by King Denis here printed, which according to the *Summula*, p. 13, preceded, instead of following, one from the *Canc. da Ajuda* (forming in the *Summula*, p. 14, part of lecture 22d, dated June 8, 1904), Dr. Leite says in note 1: "Do *Canc. da Vaticana*, no. 123 (p. 52). Cf. Lopes de Moura, p. 64, cuja lição foi reproduzida e melhorada por Diez, *Ueber die erste port. Kunst- und Hofpoesie*, Bonna 1863, p. 88."

In the *Summula*, however (p. 13), where the composition referred to forms part of the 20th lecture, we read as follows: "Análise de uma poesia dionisiana, segundo o *Liederbuch des Königs Denis*" etc.

Here, then, we have two conflicting accounts of what the *Summula* represents as the twentieth lecture of the course of 1903-1904. One of these must be wrong. Is the reader supposed to accept the one contained in the *Lições de Philologia Portuguesa* as the embodiment of Dr. Leite's purpose, stated in his preface (p. xi), to contribute with this volume "para o progresso dos estudos philologicos entre nós"?

129, note 3. The author is right in considering improbable Carnoy's explanation (*Le latin d'Espagne*, 1903, p. 154) that the transformation of *Callaecia* to *Gallaecia* is due to an intentional association of this name with *Gallus*; but his own concluding words are hardly more to the point: "A transformação de *c* em *g* é difficil de explicar, não o nego. Talvez de *Callaecus* se fizesse *Gallaecus* por dissimilação; em tal caso *Gallaecia* assentaria em *Gallaecus*." Both he and Carnoy overlook the fact that the change of *c* to *g* here is only one of the numerous cases, long familiar from the Romance as well as the classical languages, of the voicing of the initial guttural explosive, a phenomenon very ably discussed for his time by the great Portuguese savant, F. A. Coelho, in an article on *Callaecia* (in *Revista Archeolog.*, 1889, pp. 1-8) not mentioned by his successors.

As this is not the place for the fuller treatment which this question demands, it must suffice here to say that even after discounting the cases in Latin documents (inscriptions, etc.) which according to Schuchardt (*Vokalismus* I, 104; 124-125) may be due to mistakes caused by the similarity of the letters *c* and *g*; other cases, begin-

ning with *cl*, *cr*; still others explainable as the result of a crossing with words beginning with *gr*, as *e. g.*, *grassus* > *crassus* + *grossus* (cf. Meyer-Lübke, *Grundriss* I², 862), and even, as Meyer-Lübke would have it (*Italien. Grammat.* p. 96) words of Greek and Celtic origin—after discounting, we say, all these—we still have a respectable number of instances testifying to the operation of such a law in Neo-Latin speech. (Cf. for Italian Meyer-Lübke, *l. c.*, and for the Spanish Peninsula the reviewer's brief notes in an article on the metrical terms *caçafaton*, *gaçafaton* in *Revue Hispan.* 16, 23 ff., and also *Romanic Review* 2, 336.)

153. In the course of his remarks on the forms *dorido*, *doorido*, *door* from Lat. *dolore*, the author says: "No seculo XVI, ou antes, acceita-se na lingua o latinismo *dolor*, que ficou a coexistir com *dor* ou *door*, mas que nada tem com **dolor*, fôrma extincta em tempos anteriores." It is true that our earliest known texts contain no example of *dolor* beside *door*, but it is not quite so certain that *dolor* was any more extinct than *color*, which happens to occur repeatedly in medieval texts, as *e. g.*, *Canc. Vat.* 74^a, ll. 4, 13; 178, 9 (see *Liederbuch* s. v. and p. 124); 214, 10; 1062, 4, 9, 13, etc.; *Canc. Resende* 1, 63, l. 10. See the lists of more or less popular forms with medial *l* given by Coelho, *Questões* 255-257, and Cornu, *Grundriss* I², 971, and add, *e. g.*, *solamente* (*Canc. CB.* 94, 18; *Rev. lus.* 3, 103, 113, 119; 5, 132); *malla* = *mala* = *maa* (*Graal*, p. 2, 35); *infeles* (*Canc. Res.* 1, 360). In the *Cron. Troy.* we find *collor* (*e. g.* 1, 110, 307); *dolorido* (*ib.* 342, 358), *solo* (2, 19), *solamente* (1, 102), *valia* (1, 360), forms which, to be sure, may be due to the influence of the Spanish original.

189. To the examples of the conjunction *em que* = *ainda que* collected by Mrs. Vasconcellos in *Z. f. r. Ph.*, 7, 107, as the author states, and also in *Misc. Caix-Canello*, 130, add the earlier instances from the *Canc. Res.* adduced by the reviewer in *Z. f. r. Ph.*, 32, 298, in the note to l. 4501 of the *Canc. da Ajuda*.

190. The locution *chus nem bus* has its parallel in the Spanish (*no decir*) *chus ni mus* (*e. g.* *Picara Justina*, ed. Ochoa, p. 15). See also *Romanic Review*, 2, 340, and for an entirely different explanation of *chus* in the formulas cited, the article by Baist in *Rom. Forsch.*, 4, 417.

220-250. We find here a plan of philological studies which in the author's opinion should be pursued in Portugal. To the subjects and problems here recommended to the student's attention, the following might be added :

1) The influence of the Church upon the phonology, phraseology and the customs of the people, as shown, *e. g.* in the names of the weekdays, in the conventional tone of the medieval love-song, etc. (cf. *Liederbuch*, p. lxxxviii-cii, etc.).

2) The influence of legal tradition, illustrations of which are given, *l. c.*, p. xcvi, 115, 136-137; *Canc. Gallego-Castelh.* 163-164, 197-198 (cf. also *Romanic Review*, 2, 343, s. v. *que*, *ca* = 'but'). See note to p. 313.

The importance of the two subjects just mentioned is duly pointed out in J. Jud's instructive article (1911) on *Neue Wege und Ziele der romanischen Wortforschung*, pp. 12-14.

3) The systematic and detailed study of Latin and vernacular documents of medieval Portugal and Galicia, carefully distinguished according to their place of origin, and the comparison of the results with those obtained from the investigation of the modern dialects (cf. *Z. f. r. Ph.*, 32, 138). In this connection it is to be borne in mind that the division into provinces coincides to a considerable degree with the ecclesiastical organization of the country which latter was itself largely based upon a preceding division determined by geographical and political conditions. The importance of this point of view has recently been shown by Morf in his excellent treatise on *Die sprachliche Gliederung Frankreichs* (Berlin, 1911, pp. 31-32).

311. For examples of the archaic expression *dous tanto* = *duas vezes tanto*, the author refers to his brief note in *Rev. lusit.* 9, 73, and to Moreira, *Estudos* 1, 11-14, in neither of which places any mention is made of the collection of such cases from the oldest texts, and the scientific literature on this subject, given in *Canc. Gallego-Castelhano*, pp. 217-218. Cf. also *Z. f. r. Ph.* 32, 388, the note to l. 8908 of the *Canc. Ajuda*.

313-319. The alliterative formulas registered in these pages are interesting, as such poetic elements of speech always are, but they are not critically divided into those consisting of couples like

coir' e carne and those formed, *e. g.*, like *ás mil maravilhas*, nor into those forming part of the very texture of the language, and those created by the artistic poet, important distinctions carefully observed, *e. g.*, in Taylor's doctor-dissertation (New Haven, 1900, p. 33), which Dr. Leite cites, but apparently did not consult. Nor does the close relation of the alliterative formula with ancient legal and social custom receive any attention from the author, who consequently interprets in a very superficial way some of the older, very instructive, examples, though the formulas gathered from the oldest Portuguese and Spanish official and literary documents in *Liederbuch*, pp. 114-115, 140; *Canc. Gallego-Castelh.* 197-198 (contributions not referred to by Dr. Leite) are treated from that point of view. Thus for *coiro e carne* he copies the interpretation of Moraes, *Dicc.* s. v. "levemente," and for *coiro e cabelo* he contents himself with the allusion to the barber's work found in the phrase *levar c. e. c.* of *Canc. de Resende*, 3, 277, cited in *Canc. Gallego-Castelh.* p. 197, though the Latin *coria et carnem* (quoted under *coiro e cabelo*!) and the German *haut und haar* (cf. Grimm, *Deutsche Rechtsalt.*, 1, p. 9) might have revealed to him a deeper meaning. Nor is there here, finally, any original collection from the medieval Latin and vernacular documents accessible to the Lisbon professor. Suffice it to mention, for illustration, *de sole a sole* (Muñoz y Romero, *Fueros*, 276), *de sol a sol* (*Canc. Res.*, 1, 258, 5), *corda et corpora nostra* (Berganza, *Antigüedades* 2, 375), more frequently *corpus et anima* (*Ib.* 399), regarding which cf. *Liederbuch*, p. lxi, note; also such riming formulas as *de dereyto e da feyto* (Doc. of Lugo, 1866, in *España Sag.* 41, 415; *Cron. Troy.* 1, 278); *accessu et regressu* (Berganza, *l. c.* 375, 378, etc.), *in montes et fontes* (*Ib.* 378, 380, etc.), *em montes como em fontes* (*Rev. lusit.* 5, 132); *oves et boves* (Berganza, *Ibid.* 375, 383, 389, etc.).

320-323. *Particularidades de collocação*. This paragraph contains some interesting cases of popular phraseology and syntax, such as ironical and elliptical locutions. *E. g.*, "Elle vae lá"—"Isso vae elle," a negative reply in which the repetition of the verb serves to emphasize the negation. Cf. Moreira, *Rev. Hispan.* 16, 1-2.

A systematic collection of such expressions, and of *phrases figées*, as *e. g.*, *vae n'isto* = 'entretanto' (Coelho, *Cont. pop. portug.* 69 : *Vae n'isto veio-lhe uma carta d'um amigo dizendo . . .*); *cadêlle* < 'que é d'ele' = 'where is' (Nobiling, *Rom. Forsch.* 16, 145 : *Cadêlle ten pente de ôro, para pentear ten cacheado?*) and *mal haya* = 'maldicho' (Alarcon, *Niño de la Bola*, New York, 1903, p. 114 : *Mal haya sea el dinero*), would be of great value to the student of syntax and semasiology.

359 : "*Quiza* não pôde explicar-se por *qui sapit*, pois *s* não daria *ç* em português, nem o *z* ou *ç*, do hespanhol *quiza*, *quiza*; tem de se admittir *quid sapit*, onde *ds* davam regularmente esses sons, como em *Gongalo* e *Gonzalo*, de *Gund 'salvus*."

Here two important points are overlooked. In the first place, intervocalic *ds* does not regularly yield *-ç*, as is clearly shown by *adsatis* > *assaz* (cf. *e. g.*, Ford, *OSp. S.* 104-107), to say nothing of Leite's different treatment of *ds* in his derivation of *assi* from *adsic* (see p. 90). In the second place, *Gund 'salvus* presents the group *nds*, and is therefore not a case in point. Hanssen (*Span. Gramm.*, § 18, 8) conjectures influence of *qui scit* upon *qui sapit*; Morf (*Archiv f. n. S.*, 1910, 125, p. 269), setting aside this view presumably on the ground that *qui scit* did not live long enough to affect the *s* of *qui sapit*, suggests influence of *quizas* < *quid sapis*, an attractive explanation based upon the conjectural development of intervocalic *ds* to *ç*. Zauner, in his review of Hanssen's book (*LB. f. g. u. r. Ph.*, Dec., 1911, 408) revives the formula *qui sapit* + *quem sapit* (also adopted by Meyer-Lübke, *Einführung* 47) which Ford (*Old Sp. Sib.* 72) hesitates to accept on account of the unexplained absence of *n* in *quiza*, *quizas*. Menéndez Pidal, in his *Manual*¹³, §§ 63, b; 128, 2, and in *Cantar de Mio Cid* I, 175 and II (1911) 815, adheres to *qui sapit*, ascribing in I, 175 the *-ç* for *s* in the examples there cited "á influencia dialectal, la del ceceo, que en la segunda mitad del siglo XVI se extendió visiblemente por Andalucía." ¹² While some of the cases quoted may, as

he himself admits (cf. Ford, *l. c.* 68-72), be due to other causes, his theory will, in my opinion, be justified by a further collection and scrutiny of the evidence. It is in accord with the fact that Arabic writers of the twelfth century and the aljamiado texts represent the Spanish and Portuguese *-ç* by *sin* (see *e. g.*, Gonçalves Vianna, *Rev. lusit.* 2, 333 ff.; Ford, *l. c.* 158 ff.; Menéndez Pidal, *Yûçuf* 24-25).¹³

363-396. The author gives us here a short but instructive list of incorrect modes of expression current in the every-day language, both spoken and written, of Lisbon. Such faulty usage, in his opinion, is due to the insufficient acquaintance of the people with its classical writers, the increasing neglect of Latin, and the influence of the French language, superficially acquired and translated. The only book on the use of Gallicisms in Portuguese which our author is able to recommend to writers for guidance is the *Glossario das palavras e frases da lingua franceza*, etc., published by Fr. Francisco de S. Luis at Lisbon in 1827, a work mentioned (with the earlier date of 1816) by Coelho in his very instructive chapter on *O Neologismo* (in *Questões* 50-65),¹⁴ which Leite does not mention.

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John Lyly: Contribution à l'Histoire de la Renaissance en Angleterre, par Albert Feuillerat. Cambridge University Press, 1910.

Among the many scholars who of late years have been attracted to a searching study of Lyly's works, M. Feuillerat has easily taken first rank by reason of his recent prodigious volume, *John Lyly*. The work cannot, however, be viewed alone for the insight it gives into the life and genius of Lyly; as M. Feuillerat recognizes in his subtitle, its value lies also in the amount of light it can throw not only upon

¹³ Ford, *Old Sp. R.*, p. 79, now proposes *qui te *saget* as a probable solution of the question.

¹⁴ A new treatise on *Gallicisms* in modern Portuguese is therefore a desideratum.

¹² Baist, *Grundriss* I², 898, would see in *quiza* an isolated instance of the influence of the And. *ceceo* upon the Castilian *s*.